

THE
R · C · M
MAGAZINE

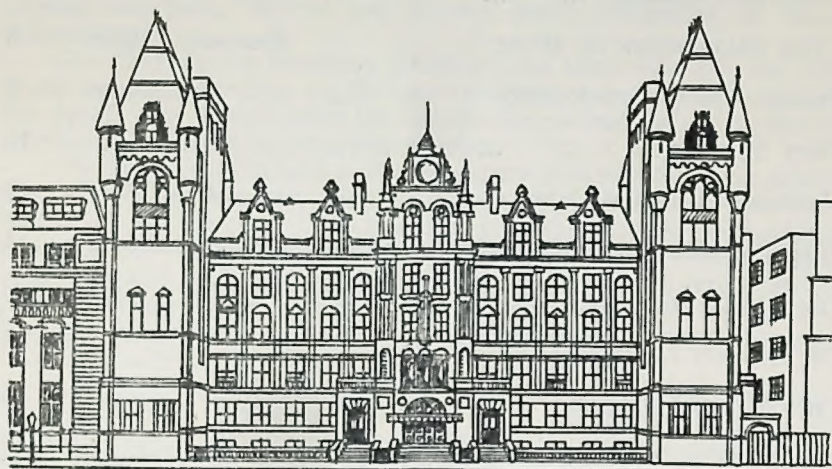
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No. I

THE R.C.M MAGAZINE



Gillian Ashby

"The Letter killeth but the Spirit giveth Life"

VOLUME LII. No. 1

FEBRUARY, 1956

THE R·C·M MAGAZINE

VOLUME LII

No. 1

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EDITORIAL

UNION JUBILEE CELEBRATIONS

Dinner : 7.30 for 8 p.m., Friday, May 25

At Home : 7.30 for 8 p.m., Friday, June 15

THESE are the two dates to make note of in your diaries ; and may we ask each one of you to pay particular attention to the suggestions made by our President at the beginning of his Address on the first day of term. Let us endeavour to turn both these functions into really rousing successes ; for we are, in very truth, celebrating no mean achievement.

Our indefatigable Honorary Secretary, and those who help her, will in due course be sending out the usual notifications ; but, meanwhile, a few details may serve to whet the appetite not so much of the inveterate attendee as of the more irresolute member.

The dinner will be held at the Trocadero Restaurant, within arrow-shot of Eros in Piccadilly Circus, and one may therefore be confident that it will be first class. The President is inviting certain distinguished musicians to be our honoured guests. We shall hope for a few good speeches ; and, as further entertainment, we are engaging a very reputable prestidigitator—in fact, a conjuror. May we hope that all our country cousins will seize upon this excellent excuse for spending at least one night in what is admittedly still the centre of the World.

The "At Home" will take place in our own Concert Hall and Opera Theatre. It is being planned to allow an hour or more, at the beginning, for meeting over refreshments ; after which, a not too long but probably boisterous entertainment in the traditional style will conclude the evening. It has been decided to do without serious music on this special occasion for two reasons : mainly to give more time for conversation with old friends ; but also to avoid an invidious choice of artists, where so many Old Collegians could lay equally just claims to the distinction. In any case, a busman's holiday is no real holiday at all.

One final exhortation : when you are asked to make application for these two functions, it would be to everyone's benefit if you were to reply as soon as possible ; for the necessary arrangements entail a great deal of extra work for your honorary officers and eleventh-hour decisions are naturally not conducive to the smooth working of any plan.

DIRECTOR'S ADDRESS

JANUARY 2, 1956

I WOULD like to wish you all a very happy and peaceful New Year, which I hope we shall all enjoy to the full. I stress peaceful, because students and all musicians need tranquillity for their work.

This year brings to us the Jubilee of the R.C.M. Union. In anticipation the Union Committee has considered suggestions which were sent to the Secretary, and after discussion it has been decided to celebrate the Jubilee by holding two functions during the summer term. A sub-committee has been appointed and will be in charge of the organization of a dinner as well as the Annual At Home. We shall hear details later, but I mention the Jubilee now because it is hoped that as many past and present students as possible will make this year memorable by supporting

the Union, especially in the following ways :—(a) by attending one or the other or both of the parties, and (b) by making a special effort to enrol many more new members. The membership list only contains a fraction of the number of those who have studied at, or have been connected with the College. I would ask every member this year to make it a personal responsibility for each to enlist one or two more members, which will strengthen the Union and bind together more firmly past and present students.

This year also brings to us the celebrations of the bi-centenary of the birth of Mozart. I need not remind you that he was born at Salzburg on January 27th, 1756, nor do I propose to trouble you now with any details of his life. One of the reasons for keeping an anniversary is to stimulate those who are interested to read and digest afresh the life and the works of the person concerned. Consequently I would ask you to think of a few of Mozart's qualities as a man and a musician—qualities which will serve for our example.

Think first of his industry. In composition alone his output is enormous, especially considering that it was all done in a comparatively short life of thirty-five years. When one reads through page by page his collected works, containing operas, church music, orchestral music and symphonies, concertos and chamber music and many other smaller compositions, one realizes the immense labour of writing notes, apart from the effort of composition. The application needed was prodigious, and the industry stupendous. And in addition to his work as a composer, Mozart worked as a practical musician. From early childhood he was an executant of a high order, playing the pianoforte, the organ and the violin. He travelled a great deal giving concerts, and intermittently he worked for the Archbishop of Salzburg until the final break in 1781, after which he had a great struggle to earn a living as a professional musician.

Think of Mozart's self confidence and faith in his own musical ability. Whatever he happened to be doing in a musical way he had a self assurance, and a complete confidence which could only be born of mastery. Like many another musician and artist, he was very much concerned with himself and his own musical work. In these days no doubt the psychologists would describe him as egocentric. However, in his letters there is very little boasting or excessive pride in his own achievements. He knew that he possessed these great musical gifts, genius if you wish so to describe it, and being at heart a religious man was humble enough to accept the responsibilities such great gifts bring with them.

Think again of some of Mozart's characteristics as a composer. He acquired a superb musical technique, which seemed to develop naturally as he grew in mind and body. With some other composers it is possible to perceive various processes and stages in their technical development, but not so with Mozart. Like J. S. Bach, Mozart's compositions have a perfection which is astonishing, and even in the early works there are few signs of fumbings or miscalculations. He was content to use the musical language and idiom of his own day, but in his own inimitable way, consequently his music was intelligible during his lifetime and for all time. His compositions have grace, charm and an enviable clarity of thought : they are free from fads and possess that rightness and inevitability which has always been the hallmark of true greatness. Student composers would be well advised to make a reassessment of Mozart's finest compositions and compare them with some contemporary works. Mozart does not appear to strive for originality, yet somehow he

achieves it. He does not appear to revel in complexity. His most complex contrapuntal thinking, for example, seems so easy, so natural that everything falls into place without effort. Complexity in Mozart's music does not in the least obscure the message. Those listeners, who realize and can analyse his complex thoughts, cannot fail to admire, but for those who cannot, it does not matter because Mozart's most complex passages still retain their charm, freshness and attractiveness. Above all, he never loses the power to communicate his musical thought, which is a most enviable gift for any composer.

Think also of the human side of Mozart's character, which is easily discerned by anyone reading his letters. If, by chance you have not read some of them, I would certainly advise you to do so. They are written in a delightfully informal and intimate style, addressed mostly to members of his own family and near friends. When reading them it is best to take plenty of time, and browse over them at leisure in order to appreciate them fully. Most certainly do not read them as a duty, because it has been suggested that you should, for a duty unwillingly undertaken is apt to become a penance. When reading one realizes how tender and affectionate he was, especially to his mother, his father and his sister, and to his wife. We also catch glimpses of his high spirits and whimsical humour; forced when he wrote nonsensical letters or when he was deliberately trying to be amusing, but showing a real innate sense of fun and on occasion wit when least conscious of it. His descriptions of travel experiences, visits to places, concert giving, his shrewd observations on folk that he met, and comments on some of the lodgings he encountered, are interesting. Of one of the lodgings he wrote: "Above us is a violinist, beneath us is another, next us is a singing master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas." But I will not cite any more examples. Whilst reading we are continually made aware of his intense humanity, for we realize he too had domestic anxieties, great financial difficulties, and that he experienced the joys and sorrows which are still common to mankind.

I have ventured to bring to your notice just a few of the many good qualities Mozart possessed, and from which we can profitably learn much. Men of Mozart's musical genius are extremely rare, but at least we can strive to emulate his other qualities and by so doing develop our lesser musical talents to the utmost capacity. Therefore let Mozart stand for us as an example. Early in life he realized he was a composer of genius, and he kept this burning faith undimmed to the end. Listen to what he wrote when he was about 22 years of age: "I am a composer and born to be a Kapellmeister. I dare not and cannot bury in teaching the talent which the good God has so richly bestowed on me—I say it without pride, for I feel it more and more." He had no doubt about his vocation and his purpose in life. So far as we feel the same, so far will we throw ourselves whole-heartedly into our work.

Finally, in the honours list announced to-day, we read with great pleasure that Colonel Astor, who is the Chairman of the Council of this College, has been elevated to the peerage. We all send him and Lady Violet our warmest congratulations and our very best wishes.

MOZART'S LETTERS, Pelican Book A 238, 280 pp., 3s. 6d.

A selection from Emily Anderson's classic translation, made by Eric Blom and interspersed with his narrative and commentary, has just been published by Penguin Books Ltd. and makes an ideal companion for the pocket.

"THE SHAKESPEARE OF MUSIC"

By ROSEMARY HUGHES

"... He said there had been many fine musicians in the world, but he might be allowed to say but one Mozart, that he was the Shakespeare of music..."

"THE Shakespeare of music": the epithet, coming at the end of the somewhat platitudinous remark quoted above, brings us up short. It sounds like a mere cliché, or one of those misleading parallels between different arts which we rightly suspect, even while cherishing our own private and illogical set of analogies. If it has any meaning, the clue must be sought in the mind of the man who made it—who was none other than Mozart's younger son—and of those who heard and recorded it. What would the phrase "the Shakespeare of music" have meant in 1828, to an educated Austrian and to the two sensitive and widely-read English travellers, the musician Vincent Novello and his wife, whose journey to Salzburg to seek out Mozart's widow and sister provided the occasion for this encounter.

The date is important; for in the early years of the nineteenth century Shakespeare was no accepted set-book classic, but in the very process of being rediscovered, as an overwhelming revelation, by the best minds of the Romantic period. We know the impact he had made on Keats, but lately dead, and the intoxicating effect he was having, at this very moment, on the young Berlioz. Thus the phrase bears no suggestion of a reputation taken for granted, and is no mere yardstick of stature, but comes laden with associations of passion and power. It reminds us, in fact, that it was the very qualities in Mozart that had kept him from popularity with his own urbane and rational epoch which brought him the veneration of the discriminating forty years later: his undercurrent of melancholy (which his contemporaries sensed and regarded as morbid), and that rich and fine-drawn subtlety of instrumental texture which seemed to them sheer over-complication and caused his operas to be accused of "putting the pedestal on the stage and the statue in the orchestra." These—among others—were the qualities which Mozart's old friend and contemporary the Abbé Stadler had in mind when in Vienna a few weeks later, he said to Vincent Novello: "Mozart est *unique*; il était universel et savait *tout*."

This brings the wheel full circle: for it is an observation which we could apply to Shakespeare without qualification. There seems to be nothing he does not know about the capacities of words—to evoke worlds of association by the subtle use of an implied metaphor, to dazzle by verbal intricacies, to overwhelm by a sudden bare and piercing simplicity: nothing he does not know, and cannot reveal, about the human heart. Can we find in Mozart—as his son did by implication—the same unerring sense of what his own medium can do, and the same power of using it? And is his human and spiritual range comparable in breadth of vision and depth of penetration?

The technical aspect first—for in music technique is the carrier of emotion or rather, as has been said, "the pattern is the experience." And here our own age is at one with those of Mozart's generation in recognizing his mastery. Vincent Novello relates how, in Vienna, the Abbé Stadler showed him a "parcel of MSS, all in Mozart's handwriting," containing "some very curious and erudite studies and exercises . . . in Canon of the most difficult and complicated construction, but he seemed to have the same intuitive perception of the capabilities of every interval, both as to its position in the scale and its duration as to time, as that which

was possessed by Sebastian Bach and other great writers in Canon." Here, as Novello instinctively recognized, was the clue to the secrets by which a great contrapuntist hails the souls from men's bodies: not only by feats of sheer exhilarating virtuosity, such as the finale of the string quartet in D, K.575, with its theme singing in canon with itself both in the normal position and inverted, but also by using contrapuntal devices for lyrical and expressive ends. Countless instances come to mind: the strange fugal entries in the development of the first movement of the C major string quintet, K.515, piling up one upon another like a great heat-laden cumulus cloud; the dreamy little canonic phrase in the woodwind in the slow movement of the E flat Symphony, revolving on itself in a beatific trance, the fine edge given to the tenderness and poignancy of the *Recordare* in the Requiem by the gentle dissonances of the canon at the second with which it opens, the heightening of tension when, in the minuet of the G minor Symphony, K.550, the returning main theme begins to drive itself forward and upward in canon. And this is perhaps the place to observe that, although Mozart's art may have ended up by being effortless—so effortless that when Stadler "once asked him how he contrived to write everything he wished in so exquisite and perfect a manner . . . Mozart simply answered 'Je ne peux pas écrire autrement'" —it was not always so. Einstein, in his great book on Mozart, has pointed out that he only passed his qualifying contrapuntal test for admission to the Accademia Filarmonica at Bologna with the help of Padre Martini, and that he copied out pages of works by earlier masters in order to improve his own contrapuntal style. However great his natural genius and his youthful power of assimilation, it was only at the cost of consistent hard work that he absorbed both the lessons he received and the influences to which he was subjected and made them a serviceable, pliable component of his own technique.

In Mozart's mature technique, however, counterpoint is only a single element, albeit a vital one. If, as Stadler said, he possessed an "intuitive perception of the capacities of every interval," his perception of the capacities of every instrument was no less unerring, from the piano to the trumpet, from the clarinet to the human voice. He may demand the utmost of a well-tried medium, as in such arias as *Dalla sua pace* or *Per pietà*, or in violin passages like that leading to the recapitulation of the dreamy woodwind canon in the slow movement of the E flat Symphony—a passage which, Tovey tells us, is so subtle and difficult that it takes its place in a volume of "orchestral studies" for the violin alongside the most difficult passages of Strauss and Wagner; he may on the other hand entrance us by a passage of scoring as simple as it is exquisitely inevitable, or by showing—as he does every time he touches viola, clarinet, bassoon—how profoundly he understood not merely the technical capacities but the expressive range of individual instrumental tone-colours. The same is true—though this is perhaps less widely recognized—of his insight into the potentialities of a theme for development. His themes may suffer less drastic transformations than Beethoven's, his developments often appear less close-knit and logical. But recapitulations such as that of the first movement of the C major Quartet, K.465, and of the slow movement of the same quartet, with the great minor shadows falling athwart its unfolding lines, are themselves "developments" in a true and accurate, if not in the technical, sense of the word. Moreover in the actual "development section" of the first movement of the same quartet, the main theme is subtly transformed as it progresses, its ascending curve stretching upward and outward as it gathers urgency and

intensity. Again and again, too, he will choose for development some apparently trivial phrase and, by so doing, reveal its meaning and implications.

Any attempt to measure the range of Mozart's human experience—against Shakespeare's or by any other standard—must begin, though it need not end, in the theatre. And here there are closer parallels between the situation of the Elizabethan dramatist and the eighteenth-century opera composer than appears at first sight—the plot frequently dictated by local suitability or the demands of some Court celebration, the necessity of writing for a given stage, of designing parts for given performers. What we, and the opera composer, have to reckon with in addition is, of course, the librettist. And here it is but fair to recognize that in this, if in little else, Mozart was singularly fortunate. Among his mature operas even the inferior libretti—*Idomeneo*, *The Seraglio*, *The Magic Flute*—all provide human and musical opportunities for comedy, drama and pathos. And in Da Ponte, the librettist of his three great Italian operas, he was matched, if not with a comparable creative genius, at least with a skilful poet who knew precisely what constitutes singable verse, and an admirable delineator of character. Susanna in *The Marriage of Figaro* is indeed a conception worthy of Shakespeare in her blend of untarnished goodness with gaiety and outspoken realism. But it was Beaumarchais and Da Ponte who thus conceived her, even if it was Mozart who gave her the lineaments which have made her immortal. Mozart's triumphant merit, in relation to Da Ponte, is that he recognizes every possibility and every opportunity that Da Ponte provides. Again and again he miraculously sums up the dramatic situation in musical terms—in a brief moment, as in the soaring and gently falling clarinet phrase which, in *Così fan tutte*, sets the seal on Fiordiligi's final surrender to the disguised Ferrando, or in feats of sustained inspiration such as the second act of *Figaro*, with Figaro groping his way out of the snare set for him by the Count through a network of shifting modulations. Moreover, he sees potentialities and implications that Da Ponte may have barely realized, if at all. In Act II of *Così fan tutte*, Fiordiligi, still fighting down her rising passion for Ferrando, flees from him, showering him with angry names and ordering him from her presence; yet at this very moment Mozart, setting this dialogue in accompanied recitative, gives to the orchestra phrases so melting and tender as to reveal the very emotions she is trying to conceal both from her suitor and from herself: a superb instance of the power of music, in opera, to by-pass words and the external situation and reveal its inner truth.

Is Mozart, then, as his son thought him, "the Shakespeare of music?" If, after all, the answer is "No," it is because there can be no such being—any more than there can be a Rembrandt of poetry, a Mozart of architecture, a Beethoven of the novel. Yet to see a great artist through the eyes of other epochs is to gain new light on him for our own, and if Mozart's bicentenary enables us to go to meet his art with the freshness and sense of wonder and power that the early nineteenth century brought to Shakespeare it will have immeasurably enriched our experience.

*Not a flower, not a flower sweet,
On my black coffin, let there be strown;
Not a friend, not a friend greet
My poor corse, where my bones shall be thrown:*

VIENNA — NOVEMBER 5, 1955

By SHEILA JONES

WHEN I was given the opportunity, two years ago, of coming to study in Vienna, I was terribly excited because, as we all know, Vienna is the city where the great composers such as Schumann, Schubert, Brahms, Beethoven, and Hugo Wolf made their home. Even Wagner found the music and the surrounding countryside of Vienna exhilarating. And now I have been able to experience with the Viennese people the dramatic weeks leading up to the "Opening Night" of "Our Opera House" on the Ring, as they call the majestic building situated in the broad avenue which encircles the inner city of Vienna.

Although bombs ruined the Opera House in 1945 the musical spirit of the city was undamaged, for a few weeks later the curtain went up on Mozart's "Marriage of Figaro" in the undamaged building of the Volks Oper, or People's Opera House where, until then, mostly light opera and Operetta was performed. And later, the State Opera moved to the Theater an der Wien—that intimate little theatre (850 seats) where so many of Strauss's and Lehar's operettas were performed. I saw many operas in that old theatre with its draughty entrances, its loudly creaking floors, and its even louder "standees" up in the third gallery.

We have all watched with interest the gradual rise of the new building from the wreckage and rubble of the old. Even last year it was feared that the cost of re-building this opera house would be too great, but help came from all sides and the immense task of designing and building was completed on the day before the *Première*.

I had the marvellous experience of going through the house about four weeks before opening night. The outside of the House has not been altered in design, but inside almost everything is much more modern. There are rehearsal rooms for soloists, chorus, ballet, and orchestra—all separate. The orchestra rehearsal room is very large with a specially designed ceiling for perfect acoustics, a set of movable platforms which are used as a temporary stage when soloists rehearse with the orchestra. The dressing rooms and their location in relation to the stage were of special interest to me. The mirrors for the individual artists are made up in three sections, main centre glass with movable wings on both sides, the whole set being free to move at any angle desired. The lighting is perfect. The dressing rooms are located within a few steps of the stage, and are equipped with signal buzzers for calling the artists and at the same time enabling the singer to summon the hairdresser, or call for a cup of tea, without once leaving the room.

The stage itself is a marvellous piece of construction, which probably makes this Opera House the best equipped in the world. There are what could be called three stages, formed by six bridges, thus enabling the stage manager to mount the scenery ahead of time—while the preceding scene is still in progress—then moving the finished scene back or sideways as he chooses. There is also a revolving stage approximately 60 feet in diameter and weighing about forty tons. This stage, through the use of electric motors is lifted folded and stored high in the loft of the spacious back stage. Facilities are at hand which can give the stage director any type of effect he wishes, be it storm, fire or fog.

The orchestra pit can accomodate up to 110 musicians and can be elevated to stage level for special concerts.

I love the magnificent chandelier in the ceiling of the auditorium, constructed in the shape of a huge thick circle with thousands of bulbs setting the countless pieces of glass sparkling with light. One of the architects designed a special platform which is lowered through the centre of the chandelier, and can be turned in all directions thus facilitating cleaning and bulb replacement. There are three tiers of boxes, all finished in deep maroon upholstery. The seats in the entire house even in the third gallery are very comfortable. The intermission lounges are equipped to offer various kinds of light food and drinks, including a good cup of "Espresso" which is so popular all over Austria. One of the lounges has very modern colourful mosaics on the walls, the other has panels of hand embroidery covering the walls. Scenes from various Mozart Operas form the theme of these embroideries. A lovely one of Papageno and Papagena impressed me very much.

The main entrance and wide marble stair-case branching to the left and right, remain as a reminder of the baroque house of the past. For here is the only part of this great house which survived the ravages of war. The ceiling is covered with marvellous frescoes in many exciting fresh colours. The walls and ceiling supports are all covered with gold leaf. This part of the house reminds me of the Paris Grand Opera which is in the same ornate style. The stair-case and hall-ways are carpeted in dusky green, a splendid complement to the off-white walls.

On either side of the Opera House stands a lovely two-level fountain centred on deep green lawn and illuminated by many spot lights. At the corner of the Ring and the Karntnerstrasse Vienna's first underground shopping centre has been installed, with escalators to cope with the heavy foot traffic at the intersection. The shopping centre is built in the form of a large ring, with small shops on the outside of the ring and in the centre a large circular café. The shop windows, both down here in the shopping centre and out on the street, are all decorated in the spirit of the Opera Festival with opera scores, programmes and pictures of the artists set out in attractive displays.

And now I must tell you about a most thrilling experience. I, a British girl studying in Vienna, was extended a totally unexpected invitation to attend the final dress rehearsal of the opening night's opera "Fidelio." This opera was chosen for the première because it symbolizes Austria's struggle for freedom and her liberation.

The house was festively lit and there was an air of expectancy, for this was Wednesday, November 2nd, and on the coming Saturday the first opera in ten years was to be performed in this house: From the first note to the last it was a thrilling evening. The staging itself is unusually simple, requiring a minimum of scene change; the entire story taking place in the same castle room, with but the necessary changes for the dungeon scene. The costumes were bright and interesting. Marzellina (Irmgard Seefried) wore a dark green ankle-length, full skirted dress with a white low-cut collar. Leonora (Martha Modl) wore brown trousers and a brown sleeveless jacket over a white long-sleeved blouse. Jaquino (Waldemere Kment) had a costume consisting of grey leather knickerbockers, dark orange shirt and green waist-length jacket. Don Pizarro (Paul Schoffler) was suited in black jacket and trousers covered by a long purple cloak; he also wore a red wig—very striking with the cape. The most exciting singer of the evening from my point of view was Anton Dermota as Florestan—this was later proven at the première. Mr. Dermota has, up to this date, been singing the leading lyric roles at the

opera, and this was his first venture into the dramatic tenor field—a highly successful venture to say the least. Karl Bohm's interpretation of the Leonora Overture number 3, before the final scene, was a tremendously thrilling experience. I feel that some of the finest string players anywhere are right here in Vienna, though Britain still has the best wind players.

The atmosphere here in Vienna had been growing increasingly tense, leading up to the climax on Saturday night, when the Ring and surrounding streets had been blocked-off for cars without special opera parking tickets, when the Opera House was lit by countless hidden spotlights and when thousands of people stood in the streets listening to the entire performance relayed to them by loud speaker. And as Austria has not, until recently, had much in the way of television, this historic evening was also the première of Austrian Television, for this performance of Fidelio was televised over the Austrian Television System.

The Viennese are indeed happy to have their Opera House back again, and will now wait patiently until the price of tickets comes down after this opening Festival, so that they too may see the Opera as well as hear it in the "Oper am Ring."

FIFTY YEARS AGO

Being extracts from the Easter Term Magazine of 1906

THE R.C.M. UNION

The Union has now become a definite fact and the first Annual General Meeting was held at College on January 15, 1906, at 2 o'clock. The honorary officers of the Union were elected and arrangements made for the election of the Committee. . . .

The R.C.M. Magazine has been made the official organ of the Union and one copy of each issue is included in the annual Union subscription . . .

During the Midsummer Term an "At Home" will be given in the Concert Hall at College, as a sort of "house-warming" to the Union. . . .

MARION M. SCOTT

A. BEATRIX DARNELL

Hon. Secretaries.

from THE EDITORIAL

. . . The Concert Criticisms, though hitherto carried out in the main by one student, nevertheless represent the sense of the student portion of the audience. However, recognizing the fact that reasonable objection may be taken to the "one man" criticism, we have got together an independent committee, consisting of students of unquestioned ability and standing, to deal exclusively with the College concert reports: by this means we hope to ensure the soundest criticism. . . .

from THE ROYAL COLLEGIAN ABROAD

In the Cobbett Competition of the Worshipful Musicians' Company the first, second and third prizes were obtained respectively by Mr. W. T. Hurlstone, Mr. Haydn Wood and Mr. Frank Bridge, all ex-scholars.

Bach's two cantatas "*Schmucke dich*" and "*Es ist nichts Gesundes*" were given their first complete performance in England on December 10, 1905, at the Passmore Edwards Settlement, Tavistock Place, W.C., under Mr. Gustave von Holst, the present Musical Director.

MEMORIES OF EARLY DAYS

By HERBERT FRYER

THOUGH very difficult to believe and realize, it was sixty years ago this last May that I joined College, coming to a brand new building from the old Queen Anne R.A.M. in Hanover Square, with its annexes of little houses down a nearby street. This was a few years before the changeover to their spacious premises in the Marylebone Road. My first impressions of the R.C.M. were when competing for an Open Scholarship and playing in No. 63, at the end of the corridor on the first floor, to old Ernst Pauer, Franklin Taylor and Sir Hubert Parry himself.

I was put under Franklin Taylor, a good friend of Oscar Beringer, my late teacher at the R.A.M. They both had been pupils of Clara Schumann so the changeover was not difficult or in any way a hindrance to my development.

At my first appearance for a lesson, Thomas Dunhill was having one when I went for my "christening" on a Saturday afternoon (people *worked* in those days! Lessons were given from 9 a.m. to 1 p.m. and from 2 p.m. till 6 p.m., and on Saturdays too).

The Registrar, at this date, was a most charming and helpful person, Frank Pownall. The clerks, etc., in the office were all most willing and sympathetic people, amongst them a little later being our old friends Ernest Polkinhorne and Courtney Perry, both only just recently deceased.

In those days we were not yet the proud possessors of a palatial Concert Hall, but had to do with a tin-tabernacle which probably held about 400 people. It served its purpose well, and I remember how hugely we enjoyed the concerts, our ambitions being stimulated towards performing there ourselves. I like to think that my own first appearance was in a fine ensemble work and remember how I enjoyed the rehearsals and what a great deal I learnt from them. The work was the Schumann Piano Quintet, quite a big affair for a first go off!

We had more chances of playing Concertos in those days, for there were not so many students and possibly not so many pianists. (I tremble to think how numerous and how extremely gifted they are to-day!)

In my time of four years I played the Rubinstein D minor, the Grieg, the Tchaikowsky B flat minor and Tchaikowsky's Fantaisie de Concert (these latter three in College concerts). This last is quite a fine affair, rather barbaric in subject matter, but spoilt by an excessively long Cadenza! It might well be revived at the Proms. (I played it twice myself in those Concerts, in successive seasons, and it seemed well liked by the usual crowd and by H. J. W. himself.) The Rubinstein I did not play at a concert for the reason that Stanford disliked it intensely, chiefly for the reason that the slow movement does remind one of a trumpet solo being played outside a public house. The rest is extremely effective and very fine piano-writing, the solo-entrance being one of the most striking amongst those of all Concertos! Many renowned pianists had a great success with this work, but it must now be considered as distinctly *démodé*!

The régime, in general, was not very unlike that of to-day. Sir Walter Parratt took classes in Musical Dictation and made witty remarks sometimes very cutting. One bold student retorted one day, something about birds with strong beaks, and Sir Walter was not very amused!

I believe it is a recognized fact, that from Sir W.P. have come more world-famous organists than from any other teacher, the R.C.M. being the school from which organists are expected to come! The list of fine

organists is too long to quote here. Many may not know that Sir Walter Parratt was one of the few who at one time could play the whole of the "48" from memory. He was also a very keen chess-player.

Another teacher of counterpoint, etc., was the Westminster Abbey organist Sir Frederick Bridge. He was renowned almost as much for his amusing after-dinner speeches and fund of anecdotes as for his organ-playing and choir training.

A really brilliant organist, newly on the staff of teachers, was that charming man and fine musician Walter Alcock, later in life knighted and at Salisbury Cathedral till over 80.

The pianists either did Organ for second study or extra theory and, later, composition. I disliked the organ intensely, although my teacher for a term, or perhaps two, was the quite beautiful golden-bearded Dr. Gladstone. I believe the Organ upstairs is the very same one that we had lessons on and on which Sir W.P. gave his instruction. The "practice" organs were too frustrating for words, but I expect that was inevitable. Walford Davies, himself only just an ex-student, was appointed later as my teacher of theory, and the few terms I was under him I enjoyed very much. I feel that his influence was really valuable, particularly in passing on a *reverence* for the three B's, perhaps almost chiefly that for Brahms. At this time Stanford conducted the orchestra but he and Sir Hubert Parry, our much loved Director, were very busy composers just then.

Another fine composer who had recently been a student was Charles Wood, possibly the most gifted of all College-products, whose church music especially, as well as other works, showed real inspiration and beauty of conception. There were not many pianists at this period who afterwards made any reputation. Howard Jones and William Murdoch were the best known perhaps. The Grimson family (about six of them) were all most brilliant players of strings, and two of them also pianists; they were *driven* to work by an austere father whose swarthy face was used by George du Maurier for his figure of Svengali in *Trilby*!

The College just now produced a grand bevy of singers, the most celebrated of all, of course, being the great Clara. She, Clara Butt, was physically great too, being well over six feet tall. Her voice was certainly phenomenal and most thrilling in its range and marvellous volume, and her intonation was always faultless.

The twin sisters Muriel and Hilder Foster and Agnes Nicholls, who became a well-known Soprano and later married Hamilton Harty, were high-lights in the vocal world. Cicely Gleeson-White was a very excellent Soprano, whilst amongst the male element were Ivor Foster, Walter Hyde and Harry Dearth, later a remarkable bass and member of St. Paul's Cathedral choir. He once made a bet that he would play a round of golf arrayed in a suit of armour. He won his bet, but at great cost!

Harold Samuel appeared first as an accompanist at many London Concerts (he played for Mrs. Helen Trust at my own second London Recital in 1899 in the Steinway Hall) but soon devoted his energies to solo-work and a few years later turned his attention nearly exclusively to the works of Bach, and as an exponent of these he very soon and rightly earned his great reputation.

During my very happy days at College one or two very celebrated men were invited on to the professorial staff, the chief, perhaps, being Edward Dannreuther, himself a fine pianist and a musician of authority. His chief published work is that on "Ornaments."

My own teacher, Franklin Taylor, too nervous a man to adopt the career of solo-performer, was a most excellent and conscientious teacher. His editions of Suites and Inventions of J. S. Bach were most scholarly as also was his edition of the Mozart Sonatas. His Studies for the various branches of piano-technique, published by Novello, were very valuable in their day. I believe the tragic story is true that he edited the Beethoven Sonatas as well and that the complete MSS. were utterly destroyed in a fire. He is said never to have had the heart to repeat his great effort.

Amongst the younger generation of piano-teachers Frederic Cliffe, Herbert Sharpe and Marmaduke Barton had recently come on to the staff, all of them amongst the first scholars of the R.C.M. Cliffe was quite a composer and also an organist of repute. Herbert Sharpe was a very talented and musical pianist, too sensitive and anxious ever to become a soloist. His ensemble playing was especially good and instinctively right as to the balance between pianoforte and strings. His son Cedric inherited his musical gift and became the fine 'cellist we all know so well.

I remember meeting Herbert Sharpe in South Africa (on my first trip, now many years back) ; he was most generous in giving me the news that one of my pupils had won the Chappell Gold Medal. This was my first success with my pupils in College competitions. Barton developed into a most painstaking and successful teacher, giving up solo-playing largely on account of having to rear a quite large family.

Arbos and Gompertz were the chief violin teachers, who also took Ensemble classes, and dear old Whitehouse was the violoncello professor, a delightful person who was full of the right traditions from Piatti, Joachim and others of that period.

We had the Saturday and Monday " Pops " in the old St. James's Hall (now the Piccadilly Hotel) where we could listen to the finest quartet playing of the day. At these concerts there was always a noted pianist who played a group of solos and very often combined with the others in a trio, quartet or quintet, which was always a fine experience for us youngsters.

There were singers too, who sang a group of Lieder always accompanied by that most sympathetic player Henry Bird, organist for years at St. Mary Abbott's, Kensington. Many 'cellists came from this period or very shortly after, notably Felix Salmond (I believe he was the first to perform the Elgar Concerto), Cedric Sharpe, Warwick Evans, Arnold Trowell, Ivor James and others, who mostly became members of well-known string quartets.

Of composers there was indeed a galaxy of talent, the earliest to make a big name being Coleridge Taylor with his *Hiawatha*. He used to bring a new number each week for Stanford's approval and criticism. Stanford must have been a quite wonderful guide and critic to have produced so many successful composers. Amongst these were Vaughan Williams, John Ireland, Gustav von Holst, George Dyson, Thomas Dunhill and Frank Bridge (also a very fine viola player).

William Hurlstone, another Stanford pupil, who unfortunately died when still a young man, wrote many fine things as a student, including an effective Piano Concerto, a Pianoforte Trio and several ensemble works, some of which are still played and all showed remarkable promise and originality.

I am sure we students all realized how very fortunate we were to be under the influence of our much-loved director Sir Hubert Parry. His addresses were always full of fine thought and high ideals, as were his

compositions and his literary productions. He was devoted to his "flock" and was always ready to help and advise anyone in difficulty as to their present or future circumstances. He answered, with his own hand, every letter that he received; in fact he really took up almost too much of his valuable time and energy in doing this, otherwise we might have had another "Blest Pair of Syrens" or equally beautiful choral work.

Well, those were happy days, in spite of the suggestion of "no nonsense here" implied by the MALE and FEMALE staircases. (The only female I can remember ever seeing on the male staircase was Mrs. Bindon, lady superintendent, who was doing a quiet snoop around to catch trespassers from the right path!) Most of the Union Members will have a very clear recollection of Courtney Perry, that excellent member of the clerical staff. He was a most conscientious and useful person, always ready to assist people, in examination matters chiefly. He was a quite able speech-maker when required (at staff dinners, etc.) and his latter days were very happily spent at Bexhill, at a Guest House most successfully run by his elder son and daughter-in-law. He and I were just the same age, so we had a lot in common together and had many a chat about old days and old people from our memories extending back to 1895, now over sixty years ago.

In conclusion and in fairness to my memory, I should write that after 1899, I went abroad to study in Berlin and later I attended Busoni's Summer School in Weimar. After that I returned to London to give Recitals, later living on and off for five years in Switzerland, touring also in Canada, later doing a professorship at the R.A.M. for two years. Then in 1913 I went to New York where I taught for two seasons in the Damrosch Institute, then returned to do special War Service (1917-18). I was *then* invited by Sir Hubert Parry to go on the R.C.M. teachers' staff, so that there was a gap of about 18 years in my College connection, which makes it quite difficult to remember the details of people and things as clearly as I would like. The early years were perhaps the happiest times of all, but I feel that all musicians who have had the good luck to be nurtured in College are bound together in love and loyalty to an Alma Mater which is not surpassed in character and quality by any music school in the world.

TERM TIME AND HOLIDAYS IN SOUTH AFRICA

By JACQUELINE BROWNE

I DON'T know which is the most necessary in South Africa, term time or the holidays. I certainly feel like a change by the end of term but equally feel ready for the term to recuperate from the holidays!

My ideas of South Africa were somewhat vague before I came. I could picture the scenery and the natives, the European way of life and the animals, with a good bit of imagination but much more inaccuracy.

"Come to sunny South Africa" is like saying "Come to sunny Devon" at the moment, as we've had 20 ins. of rain in six weeks, a phenomenal amount and quite unusual in its solidness and continuity. Despite such weather, this *is* a land of sunshine and contrasts.

My first "discovery," after Table Mountain, was that not only Romans built straight roads! Up through the Karroo, I have several times taken the mileage of, seemingly, never ending straight strips of road, from horizon to horizon. The longest has been nine miles, with

five to seven miles not uncommon. This is rather conducive to forty winks at the wheel, except on such trips as my last, when the car boiled four times in 300 miles. I boiled continuously, night and day, and the cold water was hot anyway. With the temperature round about 100° F., I managed to get the last glass of iced water out of the "Frig" at a small hotel, miles from anywhere and, thereafter, drank warm beer and ate peaches.

My next impression was the vastness of everything. The sky was enormous, rather like being at sea and the stars were brilliant and could be seen on the horizon. I might add that once, at about 2 p.m. on a bright sunny day, whilst out bird-watching, we saw, quite by accident, Venus. The planet was clearly visible to the naked eye!

Everything is vivid in the sunlight, but with a cloudy evening sky, the colours turn to deep purples, blues, soft greens or shades of brown and yellow, depending on where one is and the season of the year.

Johannesburg is about 6,000 ft. above sea-level, on the high-veld, as opposed to low-veld country, where climatic conditions are different and, therefore, vegetation, bird-life, and type of farming also differs.

It is difficult to say what is most vivid in my mind as I am continually being impressed and everything is a source of delight, beauty, grandeur, starkness and unending pleasure.

*My school here is situated in a lovely suburb, surrounded by spacious grounds with plenty of trees and kopjies or hills. The buildings, white, red roofed with green woodwork, are spread around three small court-yards with balconies and colonnades, attractive and peaceful in the hustle of Johannesburg life.

The climate is favourable to outdoor sport all the year round and swimming and tennis are emphasized. The swimming pool is popular with staff also and on warm evenings, an after-dinner swim is very refreshing.

Music flourishes in and out of school; two individual lessons of thirty minutes duration are given each week. There are singing classes and musical appreciation for every child up to the ante-matric standard and a voluntary music class for those in matric form. Choir is voluntary and well attended, so is Chapel choir, which leads the singing on Sunday evenings. Music Circle meets twice a term; for that, the children organize their own entertainment, be it dancing, records, talks, etc., and occasionally a film dealing with some aspect of music.

Outside concerts are very special occasions for the children, but visiting artists are fairly frequent on a Sunday evening, and once the City Orchestra came and gave a morning concert. Illustrated talks on African music have been given by Hugh Tracey, who is most amusing and instructive. It is surprising how little the South African knows about this music.

On the whole, the school is run on English lines, although, as in all schools in the Union of South Africa, Afrikaans language is a compulsory subject.

Out of school, weekly Sunday occurrences on the gold mines are the native dances, given in the compounds. One mine is open to the public each week. The boys in the mine get together in their various tribes and give a display of the traditional dances peculiar to that tribe. The dress depends on the importance of the occasion, sometimes full tribal dress is the order, or possibly only bits of it, draped over European trousers—a fur tail, a feather head-dress, shields, bells and rattles round arms and legs, bright waist cloths, sticks and even gum-boots for the "gum-boot

* *Roedeian School, Parktown, Johannesburg*

dance," a modern dance, where the men slap and click their boots together in complicated rhythms, rather like tap dancing. The native orchestras play on these occasions, and favourites, when visitors are there, are "I like to be happy" and the National Anthem, played on the Chopi "pianos." They sound rather out of tune to Western ears, but are quite recognizable and can always be depended upon to raise a laugh.

The natives always get so worked up that it is difficult for one tribe to stop and give way to another, and one can hear them going on, outside the arena, long after another tribe has taken its place inside—how they manage to keep such perfect rhythm when there is so much competition around them is a marvel and a lesson.

To go down a gold mine itself is rather exciting. It is a queer sensation to travel vertically 5,000 ft. in a couple of minutes or so—because it is dark in the lift, you cannot tell whether you are going up or down. A lot of amusement is got out of dressing up in white overalls, leather jackets and miners' helmets, with nobody able to recognize anyone else.

Another form of amusement, as well as of interest, to me, is bird-watching. I said, in a rash moment, I would help with the bird banding. So, on a Sunday morning, instead of lying snugly in bed until some late hour, I was up and collected by car at some time between 2.30 a.m. and 4 a.m. It is dark and chilly at that hour but off we set, sometimes to go 50 miles before dawn.

The wonderful dawn in the veld, the hot coffee at about six a.m. when all is done, birds in their hundreds circling overhead and the funny spectacle of adults behaving in such an extraordinary manner—for pleasure as well as science—makes getting up so early worth while. By breakfast time, back at school and having received odd and pitying looks from the children and staff alike, one feels rather smug—as though a whole day had passed.

Holidays always seem to be in one's thoughts as booking months ahead is essential for times like Christmas and winter, but, having made arrangements for the next holidays, only just back from the last a couple of weeks, one can relax or plan details and get excited in anticipation of the adventure—as it always seems to me.

I have been to the Cape three times, once by the very beautiful but longer way round, known as the Garden Route—a holiday in itself, as it took us ten days, with not much dawdling, to get to Cape Town. We saw the famous Cango Caves—inspiration of King Solomon's Mines—and an ostrich farm, where we sat on the huge birds and had our photos taken (they didn't seem to mind) also various reserves, forests, beauty spots and Cape Agulhas, the southernmost tip of Africa where we insisted on swimming, even though the day was dull and damp.

There are places and buildings of beauty and interest everywhere, though separated by distances much greater than in England, 150 miles on a Sunday is a mere nothing and a picnic spot 30 to 40 miles away is just a pleasant afternoon's run. It all seemed so odd at first, but now quite usual.

A braaivleis is great fun, rather on the style of an American barbecue; special meat, chops or "boerevors"—a type of interminable sausage—on the end of a long fork, is cooked over grids on the open fires, built low to the ground or in trenches, and everything tastes good on an open outdoor fire.

The people here are very friendly and full of invitations to parties, sundowners, outings and visits. I had a wonderful time in Southern Rhodesia, staying with people I'd met only once before; they were

kindness itself. It was on a citrus farm in the beautiful Eastern Districts which, for scenic beauty, it is hard to beat anywhere in Southern Africa. I would go back to Rhodesia any day. The Victoria Falls are difficult to imagine and I certainly do not agree with the people who say they are overrated. The Zimbabwe Ruins are fascinating and the Inyanga highlands, in the East, are full of old legends, ruined forts, slave pits, deep gorges, waterfalls and soft colouring. There, too, is the remnant of a primeval forest, tucked away in the south, a naturalist's paradise. I once camped in the middle of it and awoke to the noise of huge hornbills and rare blue monkeys chattering overhead, wild bird calls—and ants in my sleeping bag!

World's View, in the Matopos, where Rhodes' grave is situated, is a peaceful and lovely place, abounding in Bushmen's Paintings, caves, several dams and colourful vegetation. There grows the Resurrection plant, which, if picked and kept for some time, will revive when put in water, even months afterwards.

The Drakensburg, the mighty range of mountains bordering Natal and Basutoland, is a favourite place for a visit, especially in winter, when the rainy season is over. Heights vary from 4,000 to 11,000 ft., the general height between 7,000 to 11,000 ft. It is cold at night and on an overcast day, but warm and luxuriant in the sunshine, sometimes too hot to walk far up the wonderful gorges, mountains and tracks, at mid-day. At the end of winter, in August, we broke the ice to wash in the stream up on top of Mont-aux-Sources, but on our way down, during the day, we thawed out and peeled off layers of jerseys.

The Basutus are a hardy race, used to living in the rigorous conditions they do. The ponies, too, are of a specially sturdy type and are used extensively in the mountains.

The Kruger National Park is a wild game reserve, very popular in the open or dry season. It covers an extensive area bordering Portuguese East Africa and is mainly covered with low scrubs and thornbush, though in the north larger trees grow.

What a sight it is to see graceful antelope browsing unsuspectingly, giraffe towering up, funny wart-hogs, their tails stiff in the air, scampering off as sedately as possible. What a thrill it is to look round with binoculars at nothing in particular and then suddenly find that, after all, you are looking at four lazy lions, or to come across them round a bend. And how hearts leap when it is no lion round the bend but elephant, and what gentle reversing, quiet turning and shooting off in the opposite direction! At least, I always feel I could shoot between their legs in my little A.30.

The camps are great fun, when not too crowded, and roaring lions, laughing hyenas and other night noises add to the general atmosphere of excitement and wildness.

I shall never cease to think how lucky I have been to have had this chance of living in South Africa and will sincerely regret leaving so much still to be seen and done. I think the sunshine and smiling faces I shall miss most of all and the distant drums, the native guitar at night, repeating the same phrase again and again, softly coming and passing by one's window, the swaying mimosa, exotic creepers, fragrant gum trees, brightly hued birds and peace which comes at sundown and the brilliant night sky, alive with myriads of winking eyes.

It is a pity more people do not come and see this wonderful country.

THE ROYAL COLLEGIAN ABROAD

MALCOLM ARNOLD's organ concerto, ARTHUR BENJAMIN's *Fanfare for a Festive Occasion*, SIR ARTHUR BLISS's march *Welcome the Queen*, SIR ERNEST BULLOCK's fanfare *Crowning*, GORDON JACOB's arrangement of the National Anthem, VAUGHAN WILLIAMS's arrangement of four English folk songs and STANFORD's *Songs of the Fleet* made up the formidable contribution by College composers to the St. Cecilia concert in aid of the Musicians' Benevolent Fund at the Festival Hall on November 21. PATRICIA BISHOP was soloist in Dohnanyi's nursery tune *Variations* for piano and orchestra and HUGH MCLEAN in the organ concerto. The Concert, graced by the presence of Her Majesty the Queen, was conducted by SIR ADRIAN BOULT.

THE ERIC HARRISON PIANO QUARTET (*Hugh Bean, Frederick Riddle, Harvey Phillips and Eric Harrison*) made its first appearance at the Isle of Wight home of Mr. J. B. Priestley in a concert which was televised on September 18. All four members are R.C.M. Professors. Two further programmes were given the two preceding days and among the works included was HERBERT HOWELL's Piano Quartet in A minor.

AMARYLIS FLEMING and LAMAR CROWSON won the International Competition for 'cello and piano duo last September in Munich.

IRIS LEMARE has conducted her own orchestra, which she formed in 1945, in many English towns. Between September 26 and October 3 she visited seven towns from Kendal to Workington, with LEON GOOSSENS as soloist; the VAUGHAN WILLIAMS Oboe Concerto featured in the programmes. Her distinguished soloists, at a series of four concerts at Newcastle-on-Tyne, include CYRIL SMITH and PHYLLIS SELICK on February 2, playing the Saint-Saens *Carnival of Animals* and Mozart's E flat Concerto.

IVAN MELMAN made his London début with a Piano Recital in the Recital Room of the Festival Hall on October 2.

NORMAN DEMUTH's Quartet for flute, viola, 'cello and piano was performed at the Salle Gaveau, Paris, on November 29. He composed the music for Claudel's *L'Annonce faite à Marie* given in the B.B.C.'s Third Programme on November 6 and 8. His Requiem for Soprano Solo and a *capella* Choir was broadcast by the French Radio on November 1.

RICHARD AUSTIN conducted the Royal Philharmonic Orchestra in the first concert performance in England of Mahler's tenth Symphony at the Festival Hall on November 30.

SONYA HANKE made her London début with a Piano Recital at the Wigmore Hall on November 23.

THE NEW EDINBURGH QUARTET, in which CHRISTOPHER MARTIN plays viola and JOAN DICKSON 'cello, performed at one of the Edinburgh Festival morning concerts last year. The Quartet has since been to Denmark; they included RUBBRA's second Quartet in their Copenhagen recital and a quartet by Robert Crawford in a broadcast as well as playing for music clubs in Frederikshavn, Hjørring and Randers.

MARGARET MAJOR and PATRICIA CARROLL, joint winners of the I.M.A. Concert Award for 1955, were joined by PAMELA STICKLEY in a recital consisting of viola and piano sonatas and piano solos at the Festival Hall Recital Room on December 1; the latter included *Four Variations on a Folk Song* by ARTHUR ALEXANDER and F. J. MOFRAN's *Toccata*.

SIR ARTHUR BLISS's *Meditations on a Theme* by John Blow received its first performance in the B.B.C.'s Third Programme on December 13. This is the Queen's Master of Music's first big work for orchestra alone since his *Colour Symphony* of 1922.

DR. CHARLES THORNTON LOFTHOUSE conducted Christmas Music given by the University of London Musical Society in the presence of its royal patron, Princess Margaret, in St. Paul's Cathedral on December 8. The programme included a new carol *On Christ's Nativity* specially composed for the occasion by ALAN RIDOUT, as well as VAUGHAN WILLIAMS's *The Blessed Son of God* and HOLST's *Lullay my Liking*. DR. JOHN DYKES BOWER was at the organ.

SIR ARTHUR BLISS, the Queen's Master of Music, is to head a group of British musicians on a visit to the U.S.S.R. from April 16 to May 7. Included amongst the artists are LEON GOOSSENS and CYRIL SMITH.

EDMUND RUBBRA's *Improvisation* for violin and orchestra was given its first performance under SIR MALCOLM SARGENT at the Royal Philharmonic Society's concert of January 18.

GRAHAM CARRITT gave four illustrated music-lectures on "Design and Structure in Music" at the Highgate Literary and Scientific Institution during October and November.

HAWARD CLARKE had four songs given their first performance by Alvar Lidell in a Home Service broadcast on January 19.

KENNETH FORBES MALCOLMSON, organist of Newcastle Cathedral, has been appointed Precentor and organist of Eton College in succession to DR. SYDNEY WATSON, now organist of Christ Church, Oxford.

THE ENGLISH STRING QUARTET (*Ruth Pearl, Lesley White, Marjorie Lempfert and Helen Just*) included HERBERT HOWELL'S *Fantasy Quartet Op. 25* in their programme broadcast in the Home Service on January 25. It is interesting to recall that the original English String Quartet was composed of TOM MORRIS, HERBERT KINSEY, FRANK BRIDGE and IVOR JAMES, all distinguished College men. The present combination is all-College except for the viola, who is the daughter of none less than Marjorie Hayward, that eminent leader and chamber-music player, whilst the 'cello remains "in the family."

MALINÉE PERIS and MICHAEL MATTHEWS were the only two British pianists to pass from the first to the second stage in the Warsaw Chopin Competition last year. No British pianist entered into the third stage: that is, appeared amongst the twenty finalists. *We are asked to make this correction of a statement on p. 75 of Vol. LI No. 3.*

DR. GORDON JACOB'S SIXTIETH BIRTHDAY

On the initiative of John Addison and Malcolm Arnold a large number of Dr. Jacob's former pupils at the R.C.M. celebrated his sixtieth anniversary with a luncheon at the I.M.A. Club on December 16.

Twenty-one, in addition to Dr. Jacob himself, were present and many more who were unable to come sent messages of congratulation. The letter from Miss Elizabeth Maconchy summed up so succinctly all that we thought and felt about him that it formed the substance of John Addison's toast. He stressed his modesty, artistic integrity and the inexhaustible stimulus of his encouragement, not to mention the extraordinarily wide and deep knowledge of the art and craft of composition which he laid at the disposal of his pupils. Dr. Jacob's reply was full of the characteristic dry humour which, perhaps more than anything else, has endeared him to us. He said it was usual for a teacher to admit having learned much from his pupils but he had no recollection of having learned anything from his. However, many of them have since become famous and when he listened to their works he pinched bits here and there. That he was no longer one of our young composers was brought home to him very forcibly when, at a recent performance of one of his works, he overheard the conversation of two ladies. One said, on consulting her programme, "I see it is by Gordon Jacob and I'm sure I shan't like it," to which the other added, "I *think* he's still alive." But through the modesty and dry humour it was apparent to all of us that the occasion was as moving to him as it was to us. When the huge birthday cake was brought in, all his knowledge of the blowing methods of wind instruments proved inadequate to deal with the grand "tutti" of sixty candles. There will have to be another chapter on this problem in the next edition of "Orchestral Technique."

There was a delightfully warm and friendly atmosphere and none of the stiffness that so often accompanies such events. In fact it became so convivial that, although Dr. Jacob himself was borne away to a taxi at 4.30, it needed until 9.30 to drink his health really adequately.

His recent book on composition, although excellent and invaluable, is a poor substitute for the direct experience of study with him and we sorely miss him at the R.C.M. At the same time, when we remember his outstanding achievement as a composer, we see that it is necessary for him and for us that he should be free to devote himself to the task of bringing his creative work to fruition and we wish him many years of active life for this purpose.

BERNARD STEVENS.

VISITORS FROM ABROAD

Last term we were pleased to receive visits, arranged by the British Council, from MRS. NOLA SAHIG (*Cuba*), MR. TINO KERDIK (*Indonesia*) and Senor and Senora ADALBERTO CLAVERO (*Chile*).

Mrs. SAHIG is a pianist and teacher of music in Cuba, studied at the Juillard School of Music in New York, and has been awarded a three month bursary by the British Council for study here.

Mr. KERDIK conducts a choir and orchestra of Europeans and Indonesians in Sourabaya.

Senor CLAVERO is first oboe of the Chile Symphony Orchestra and is here on a grant from the University of Chile.

THE PRESIDENT'S CONCERT

Thursday, November 3, 1955, at 3 p.m.

GOD SAVE THE QUEEN

OVERTURE Die Fledermaus *Johann Strauss*VOCAL QUARTET from Act I of "Fidelio" *Beethoven*

Marcelline — SYLVIA FRANKLIN (Associated Board Scholar—London)

Leonora — JOAN DAVIES (*Swansea*)Rocco — ERIC GARRETT (Scholar—*Skelton*)Jacquino — GEOFFREY BARTON (Scholar—*Canada*)ADAGIO for Strings *Samuel Barber*VOCAL QUINTET from Act II of "Carmen" *Bizet*Dancaïro — JULIAN MOYLE (Scholar—*Australia*)Mercedes — VALERIE TAMS, A.R.C.M. (*London*)Frasquita — MARTHA LAMB (*Hamilton*)Remendado — JACK CHORLEY (Scholar—*Oldham*)Carmen — MAUREEN FULLAM, A.R.C.M. (*Aldershot*)

Conductor : RICHARD AUSTIN

SOIRÉES MUSICALES *Rossini-Britten*

March. Canzonetta. Tirolese. Bolero. Tarantella.

Conductor : HARVEY PHILLIPS

Leader of the Orchestra : MARY CADOGAN, A.R.C.M. (*Epsom*)

SENIOR PRIZES

Won by Students in the College year 1954-55

Tagore Gold Medal	...	...	DIANA FRYER (<i>Norwich</i>)
Piano	...	...	IVAN MELMAN (<i>South Africa</i>)
			CARLINA CARR (<i>Canada</i>)
			NELLIE BAILEY (<i>Trinidad</i>)
Singing	...	...	BRIAN JOHNSON (<i>Carmyle</i>)
Violin	...	...	MARY CADOGAN (<i>Epsom</i>)
Viola	...	...	JOHN UNDERWOOD (<i>Luton</i>)
Cello	...	...	RHUNA MARTIN (<i>Natal</i>)
Flute	...	...	PATRICIA LYNDEN (<i>Barnet</i>)
Conducting	...	...	DONALD ELLIOTT (<i>London</i>)
Organ	...	...	DAVID LANG (<i>Andover</i>)

The President's Concert must in any event be a major occasion in the annals of the Royal College of Music. When the President is a lady of such grace and charm as Her Majesty Queen Elizabeth, the Queen Mother, the occasion becomes not only an outstanding one, but an extremely moving one.

Those of us who now are older, and have been through the College mill as students, as well as having had at times the privilege of trying to steer our successors through the difficulties which we had once encountered, cannot have remained unmoved as we saw those young men and women come up one by one to receive the smiling and friendly congratulations of our President on an Autumn afternoon which will be to them a precious memory all their lives.

No criticism is called for of the performances given on such a happy occasion. The Concert was clearly enjoyed by the large audience which filled the Hall on that memorable Thursday afternoon. The programme consisted of music from the U.S.A., Austria, France, Germany and Italy, countries in whose schools the performance of indigenous music is "winked at, if not openly encouraged."

GUY WARRACK.

NEW YEAR'S HONOURS LIST

Colonel J. J. Astor, for many years a member and now Chairman of the Council of the Royal College of Music, has been created a Baron. He has assumed the title of Lord Astor of Hever.

APPOINTMENT TO THE TEACHING STAFF

We offer a warm welcome to Miss Isobel Baillie, C.B.E., who joined the professorial staff of the Royal College in September, 1955.

LETTERS TO THE EDITOR

DEAR SIR,

The Tercentenary of the death of Thomas Tomkins (1572-1656), last great composer of our Golden Age of Music, falls this year. It is doubly important that special honour be paid to his memory by this Cathedral Church, for he was born in this place and received his first musical training (at the hands of his father) in the Cathedral Choir. A Festival is therefore being arranged in August of this year at which much of Tomkins's music for voices, viols and keyboard will be heard. It is hoped also that a permanent Memorial will take the form of extensions to the Choir Organ, and an inscribed case to contain it.

The cost of the Memorial, not to mention that of the Festival, will greatly exceed the resources of the Cathedral, and it is hoped that there are many admirers of the genius of Tomkins who would wish to see him worthily commemorated. Gifts will be most gratefully received and acknowledged by the undersigned.

Yours faithfully,

The Deanery,
St. Davids,
Pembrokeshire.

C. WITTON-DAVIES, *Dean.*
PETER BOORMAN, *Organist.*

DEAR SIR,

Regarding the programme of the Rochester Music Club on April 30 last, I was a tiny bit disappointed that my name was omitted in the Magazine as having been the other soloist with Vera Warwick Evans in the Bach double concerto.

I left College in 1909, Vera having left in I think 1906. We met again a few months ago only. While hunting for an accompanist I was introduced to a Mrs. Hill, who said she had heard me play and had remarked to a friend that my playing reminded her of her mother's. When I enquired her mother's name, the reply (to my astonishment) was Vera Warwick Evans. Sybil Hill is a pupil of another contemporary, Olive Bloom, and we now play together regularly. Vera has been coming to this district for over twenty years yet we had never met since College days.

Yours sincerely,

210 Maidstone Road, Chatham.

GOLDIE BAKER.

MAGAZINE HONORARY SECRETARY

Mrs. Mortimer Harris undertook the duties of Magazine Secretary in the Autumn of 1945, Miss Winifred Bowden-Smith having died so tragically of diphtheria in June of that year. Dorothy Harris, though intending to do so only temporarily, has continued to carry on the work for no less than ten years. Now she feels she would like to devote herself entirely to the duties of Assistant Honorary Secretary to the Union. In respecting her wishes we would like to thank her most sincerely for her long spell of devoted service to the Magazine.

We are very fortunate in having persuaded Miss Diana McVeagh to fill her place. Miss McVeagh came here as a student in 1944, on leaving Malvern College, and was the first to win the Colles prize. As the authoress of the remarkable biography and reassessment of Edward Elgar, just recently published, she is obviously more than well equipped for the duties she has so kindly undertaken.

MARRIAGES

- GREEN-*WITTY.—On July 23, 1955, at Leeds, Donald Green to Moira Doreen Witty.
*PURNELL-WILLIS.—On May 7, at the Church of the Sacred Heart, Fareham, Hants, Donald H. Purnell to Miss Alicia Irene Anne Willis (S.R.N., R.S.C.N.).
SAUNDERS-*LAW.—On August 29, at Taunton, Wilfred G. Saunders (violin maker of Nottingham), to Janet Law.
SMITH-*HUGHES.—On September 24, at St. Mary's Church, Harvington, Kidderminster, Mr. James Stewart Smith, C.M.G., to Rosemary Hughes.
WILLIAMS-*BROWN.—On July 2, at Seven Kings Baptist Church, the Rev. Maurice Williams, B.A., B.D., to Sylvia F. Brown.

BIRTHS

- MOORSOM.—On July 28, 1955, to *Robert and Helen Moorsom, a second son, Christopher.
MYDLARZ.—On September 18, to *Irene (née Crowther), and Stefan Mydlarz, a second son.
NICHOLSON.—On October 30, to Gillian, wife of *Ralph Nicholson, a son, David Clive.
ROY.—On March 26, 1955, to *Vivien (née Nicholson), and Jim Roy, a daughter, Fiona Mary. Sister for Stuart.

OBITUARIES

SYBIL MATURIN

JULY 24, 1955

The following appeared in the *Westmorland Gazette* of July 30 :—

"The death occurred in a Kendal hospital on Sunday of Miss Sybil Maturin, formerly of Castle Street, Kendal, aged 79 years. Miss Maturin was a well known Kendal musician and came to the town some years ago from London, where she had spent much of her life. As a professional viola player she had the unique distinction of being the first women player to be engaged for the Queen's Hall orchestra by the late Sir Henry Wood. Since coming to Kendal she had been associated with local amateur and professional orchestras and had played with the Westmorland Orchestra, the Kendal Light Orchestra and for operatic productions at Kendal, Grange, Ulverston and Windermere. Of a quiet disposition, Miss Maturin was held in high regard by conductors and players alike because of the remarkable manner in which she followed her profession in spite of advancing years. The funeral, at Parkside Road cemetery on July 27, was largely attended by musical friends."

CHARLES ALEXANDER SOUPER

OCTOBER 23, 1955

With the passing of Charles Souper at the age of 76, the older members of the orchestral profession will mourn the loss of a very highly esteemed colleague who by his fine example did his best to leave the profession so much the better than when he entered it. He was much admired by his pupils, who are by now scattered all over the world, for his sympathetic and conscientious manner of teaching.

He was for thirteen years with the Queen's Hall Orchestra under Sir Henry J. Wood, being associated with the famous flautist Fransella. He also played with the London Philharmonic Orchestra and the Beecham Opera Co.

In addition to the R.C.M. he also taught at many public schools including Harrow, Westminster, Highgate, St. Paul's Girls School and others. He was a member of the Court of Assistants of the Royal Society of Musicians and was always ready to help any case of distress among his less fortunate brethren.

He will long be remembered with affection by all who knew him.

ERNEST HINCHLIFF.

COLUMB JOHN KELLY

JANUARY 20, 1956

Columb Kelly came to live in London at the house where I was staying in 1928. He came from Northern Ireland with a fresh innocence of London standards of performance and years afterwards he told me that the shock was considerable. He nearly packed up and went home, he said. But he didn't. The persistence which was one of his qualities kept him to his studies with Thomas Fielden, Herbert Howells, Arnold Goldsbrough and Gordon Jacob, and he made a career for himself first in Abbotsholme School and then in Reading, Weybridge and London. He was a radiant person with an immediate flood of enthusiasm and a gift of genuine rejoicing in others' good fortune and a spontaneous sympathy that Dr. Howells, for one, was recalling from the occasion of a deep bereavement of his own. Our John Hare has good reason to remember him too. Returning one term full of boisterous joy in starting the new season he rushed up, hand outstretched, to greet John and gave him a bear-hug and a greeting that turned to dismay when he heard an ominous crack. Columb didn't know his own strength and John was in plaster with a cracked rib for some time after that.

The news last week was a shock. He had been ill less than a fortnight and only three days from the end was the deadly *leukaemia* diagnosed. The Requiem Mass which Eric Harrison, Harry Platts and I went to in Wimbledon was attended by a large congregation of the friends he had made in his all too short life (he was only 49) and the many students who have passed through his hands will remember him as we do with grateful affection for his warm friendly personality.

CORNELIUS FISHER.

We very much regret having to announce the deaths of RICHARD OWEN BEACHCROFT on February 5, and of CHARLES PHILLIP LAWRENCE (JOHN) HARE on February 6. Obituaries will appear in our next issue.

THE R.C.M. UNION

This term starts another College year and it is the time when quite a number of the new Students come to the Union for Colours. Contacts are then made which one could wish were not so fleeting, as they generally are, for the Union officers have few opportunities of getting to know the present students.

This is the season also of the Annual General Meeting which was held on November 11 in the Donaldson Room. A change was made, with a view to simplifying arrangements by putting the meeting at 5.30 and the lecture at 6 p.m., which meant *no* tea was served. Perhaps it was the lack of this sociable occasion! one cannot say, but the attendance was sadly small and many people found the hour very inconvenient. It had been extremely difficult to procure a speaker, but those who heard Mr. Bryant Peers on "Two Thousand Years of London" were certainly rewarded for coming.

Mr. Peers could hardly do more than skim the surface of such an enormous span of time, of course, but the fascinating store of knowledge he possesses and the sparkle of his delivery, made his talk a most enlivening experience and it's to be hoped that the keen response from his hearers made up in some measure for the lack of numbers.

From now on, our chief preoccupation will be preparations for the Union Jubilee in 1956. It is proposed to hold a Dinner in May, followed by the usual "At Home" in June or July—only we hope it may be *unusual* and that both functions will be well supported.

PHYLLIS CAREY FOSTER,
Hon. Secretary.

STUDENTS' ASSOCIATION

The activities of the Students' Association opened as usual at the beginning of the Christmas Term with the "Freshers' Squash," when once again, newcomers to the College were welcomed and invited to take part in the Association's functions.

On Thursday, October 6, a General Meeting was held in the Donaldson Room when the new committee was introduced (there being one change). Miss Susan Burgess has kindly offered to take on the duties of publicity secretary in place of Miss Gillian Ashby. The meeting was well attended and a number of important discussions arose, including a lengthy debate on the policy of the Association Orchestra.

The Students' Orchestra, whose activity is most prominent amongst Association functions, last term gave two concerts under the direction of its newly elected conductor, Donald Elliott. In the first of these, which was held in College on Friday, November 18, the programme consisted of: Symphony in D by Haydn; Two Bavarian Dances by Elgar and Concerto for Piano and Strings by Howard Ferguson in which the soloist was Carlina Carr. The second concert was given on Monday, December 5, at the College of St. Mark and St. John, Chelsea. The programme included "repeat performances" of the Haydn Symphony and the Elgar Bavarian Dances together with Overture Egmont by Beethoven and William Walton's March—Crown Imperial.

In the Composers' Concert, held in the Concert Hall on Monday, November 14, works by the following students were performed: George Bell; Toccata for Organ; Barry Cabena; Sonata for Oboe and Piano; Derek Healey; Dance Sonata for Flute and Piano; Andrew Bohman; Three Elizabethan Love Songs; Ronald Reah; Theme and Variations for Clarinet and Piano; and Carlo Martelli; Serenade for String Orchestra.

On Wednesday, December 7, the Polyphonic Group, directed by Donald Francke, gave a short recital of English Christmas Music in the Concert Hall. The programme included a 13th century motet, two mediaeval Christmas carols, the Motet O Magnum Mysterium by Byrd; together with works by the following contemporary composers: Gustav Holst, Edmund Rubbra, William Walton and Benjamin Britten.

On Thursday, November 17, an informal dance was held in the College Cafeteria with the kind permission of the College authorities. The College Christmas Ball was this year held in the Chelsea Town Hall on Thursday, December 1, when Kim Peacock very kindly consented to come and perform the cabaret assisted by A. Nother.

If the expression "Squash," used above to denote the "freshers'" tea party, implies a "large gathering," I fear it can hardly be applied to last term's Ball which, like most other Association functions, had a very poor support indeed. Apart from necessarily minimizing the enjoyment of the people who did go to the dance, the poor attendance has cut our finances down to such an extent, that we shall not be able to hold a Ball this term.

DONALD FRANCKE, *President.*

THE ROYAL CONCERT

A prize-giving day is always a happy one, but even more so when the occasion is graced by the presence of so charming a personality as Her Majesty Queen Elizabeth the Queen Mother. On Thursday, November 3, 1955, the College was thus once again honoured by a visit from its Royal President, an event which we looked forward to with even greater anticipation this year for, as it will be recalled, Her Majesty was unable to be with us last year owing to her visit to Canada.

On arrival, the Royal Party entered the balcony of the Concert Hall, escorted by the Director, Sir Ernest Bullock. The National Anthem having been played with First Orchestra's usual vigour—especially appropriate to this particular occasion, the company sat down and the Royal Concert began.

The programme which was jointly conducted by Mr. Richard Austin and Mr. Harvey Phillips, opened with the Overture to "Die Fledermaus" by Johann Strauss. Then followed a vocal quartet from the first act of Beethoven's opera "Fidelio," this year's soloists being members of the Opera School. The programme continued with Adagio for Strings by Samuel Barber, followed in turn by another operatic ensemble—the quintet from Act II of Carmen by Bizet. Finally, Mr. Richard Austin handed the baton over to Mr. Harvey Phillips who concluded the programme with a performance of Rossini's *Soirées Musicales* arranged by Benjamin Britten.

The concert over, Her Majesty the Queen Mother, escorted by Sir Ernest Bullock, came down into the Concert Hall and ascended the platform where the senior prizes were to be given away. Sir Ernest then made a short speech of welcome to our Royal guest and, before the prize-giving started, Her Majesty was presented with a bouquet of roses by Diana Fryer—winner of the Tagore Gold Medal.

At the conclusion of the ceremony, three cheers were called for "Our President" and Her Majesty Queen Elizabeth the Queen Mother, graciously acknowledging our heartfelt applause, retired to the Council Room in order to meet and converse with Professors and Prize-winners with that delightful ease and informality which only Her Majesty can inspire.

DONALD M. FRANCKE.

MUSIC RECEIVED

- EDWIN BENBOW. *Humoresque (Pezzo Ostinato)* for piano solo. Dedicated to Arthur Alexander and based upon his name. Joseph Williams 2s. 6d.
 BENJAMIN BRITTEN. *A Ceremony of Carols*, Op. 28, arranged for S.A.T.B. and harp or piano by Julius Harrison. Boosey and Hawkes. 5s. 6d.
 ERNEST BULLOCK. *Four Motets or Introits*. S.A.T.B. Oxford Press. 8d.
 ADRIAN CRUFT. *Four English Keyboard Pieces*, arr. for brass quartet (2 trumpets, horn and trombone). Joseph Williams. Score 3s. 6d. *Against Love* (Thomas Lodge 1593), setting for S.A.T.B. Joseph Williams. 6d.
 C. ARMSTRONG GIBBS. *The High Adventure*, Op. 136. Cantata for mixed chorus and orchestra (duration 33 min.). Oxford Press. Pf. score 7s. 6d.
 C. S. LANG. *Six Easy Dances* for piano solo. Augener. 3s.
 BERNARD STEVENS. *Sonata*, Op. 25, for piano, in one movement (duration 15 mins.). Alfred Lengnick. Unpriced.
 GRETA TOMLINS. *Tarantella* (Belloc) for S.A.T.B. and piano (pf. duet or orchestra). Weekes. 1s. 6d.
 LLOYD WEBBER. *Suite* in four movements for treble, alto, tenor and bass pipes. Augener. 2s. 6d. *Six short pieces* for piano (Grades 2 to 7). Ascherberg Hopwood and Crew. Each 1s.

BOOKS RECEIVED

- EDWARD ELGAR. *Diana M. McVeagh*. 260 pp. J. M. Dent & Sons Ltd. 18s.
 A MOZART PILGRIMAGE. *Nerina Medici and Rosemary Hughes*. 400 pp. Novello. 30s.
 THE COMPOSER AND HIS ART. Gordon Jacob. 121 pp. Oxford University Press. 8s. 6d.
 ON TEACHING THE PIANO. Hetty Bolton. 93 pp. Novello & Co. Ltd. 7s. 6d.
 MEN, WOMEN AND PIANOS. Arthur Loesser. 654 pp. Gollancz. 25s.
 MUSIC BEFORE THE CLASSIC ERA. Robert Stevenson. 180 pp. Macmillan & Co. Ltd. 18s.
 ORCHESTRATION. Walter Piston. 447 pp. Gollancz. 21s.
 INSTRUMENTAL MUSIC. Percy M. Young. 68 pp. Methuen & Co. Ltd. 8s. 6d.
 THE WAY TO HEAVEN'S DOOR. Talks on favourite hymn tunes. Cyril Taylor. 57 pp. Epworth Press. 7s. 6d.
 EXTEMPORIZATION. A treatise for Organists. Alec Rowley. 36 pp. Joseph Williams. 7s. 6d.

A.R.C.M. EXAMINATION, 1955

DECEMBER

The following are the names of the successful R.C.M. candidates :—

SECTION I.
PIANOFORTE (Performing)—

Blacking, Sarah Ursula
Broster, Eileen Florence
Kendall Taylor, Patricia
Remnant, Mary Elizabeth

Teresa

Rowlands, David Alan
*Twiner, Donald Anthony

SECTION II.
PIANOFORTE (Teaching)—

Brown, Edward John
Cleynert, Emmerentia
Johanna

*Eastham, James
*Elkins, Doreen Patricia
Fredrick, Doreen
*Gorbould, Jacqueline Ann

Hay, Frances Gabriel
*Knott, Pamela Mary
Lampard, Valerie
Lucas, Margaret Rose
Marino, Eunice Patricia
Purser, Geraldine
Smith, Doreen Pamela

SECTION IV.
ORGAN (Performing)—

Champliss, Alfred Bertram
*Cullen, John Gavin

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

Violin—

Basel, Zillah Theresa
Bower, Jacqueline
Strong, Margaret Lyndal
Barry

Violoncello—

Gwilt, John Richard
Hill, Doreen
Marino, Eunice Patricia

SECTION VIII. WIND INSTRUMENTS (Performing)—

Oboe—

†Harper, Christine Margery

Clarinet—

Harvey, Paul Milton

SECTION IX.
SINGING (Performing)—

Garrett, Eric

PIANOFORTE (Teaching)—APRIL, 1955 (previously omitted)—

Broughton, Sylvia

* Pass in Optional Written Work

† Pass in Optional Alternative Instrument

SCHOOL APPOINTMENTS—1955

Abercronbie, P.—Henrietta Barnett Junior School.

Adams, M.—Newcastle-on-Tyne Church High. Bishop, P. (Part-time)—Nonsuch Grammar School, Cheam.

Bowerman, M. (Part-time)—Gravesend Grammar School.

Cadogan, M. (part-time)—Whyteleaf Grammar School, Wallington Grammar School.

Carter, B.—West Ham Technical School.

Clark, M.—Gurden Sec. School, Gravesend.

Davies, G.—Kingswood, Bath.

Dovey, J.—Peripatetic Strings Teacher, Staffs.

Draper, R.—Wychwood, Oxford.

Duxbury, E.—Royal Masonic Junior, Weybridge.

Froggatt, S.—Wolverhampton Education Committee.

Harfield, E.—Lillesden, Hawkhurst.

Holt, M.—Peripatetic Strings Teacher, Welwyn.

Houlton, S.—Suffolk Rural Music School.

Hudson, N.—Beechill Sec. Mod., Luton.

Lang, D.—Epsom College.

Macdonald, S.—Sunningdale Boys' Prep. School.

Marlitt, J. (Part-time)—Mitcham Boys Grammar

Nicholson, C. J.—Manningtree Sec. Mod. School.

Oyez, P.—Chingford Heathcote Sec. Mod.

Quigley, P.—Charles Edward Brook School,

Camberwell.

Rice, J.—Malvern Girls' College.

Simpson, F.—Downs School, Seaford.

Spurgeon, J.—Rickmansworth Grammar School.

Stephens, M.—Stroud High School.

Sturcke, R.—Châtelard, Les Avants, Montreu.

Tetley, F.—Battle Abbey School.

Verney, J.—Dragon School, Oxford.

Wells, B.—Harris Hill, Newbury.

Woolfen, F.—Shirley House School, Watford.

ORCHESTRAL APPOINTMENTS

Allen, P.—Clarinet, International Ballet Orch.

Bass, J.—D'Bass, B.B.C. Welsh Orch.

Berry, S.—Prin. Flute, B.B.C. Nthn. Ireland Orch.

Blrnstingl, R.—Bassoon, Philharmonia Orch.

Busby, C.—Trombone, B.B.C. Scottish Orch.

Cobb, J.—Bass Trumpet, Covent Gdn. Orch.

Crouch, D.—Violin, Carl Rosa Orch.

Downs, P.—Teacher (Violin and Conducting),

New Brunswick Conservatoire, Canada.

Dudding, P.—3rd Horn, Liverpool Phil. Orch.

Evans, H.—2nd Bassoon, Sadler's Wells Orch.

Green, D.—Violin, B.B.C. Welsh Orch.

Harper, J.—2nd Bassoon, L.S.O.

Hopkins, S.—Horn, International Ballet Orch.

Houston, I.—Teaching, E. African Academy of

Music, Kenya.

Howard, A.—Violin, R.P.O.

James, D.—Trombone, Covent Gdn. Orch.

Leon, S.—Violin, Sadler's Wells Orch.

Lovell, K.—Violin, R.P.O.

Ludlow, J.—Violin, R.P.O.

Lynden, P.—Prin. Flute, Sadler's Wells Orch.

Martin, R.—Sub. Prin. Cello, Sadler's Wells.

Melvin, J.—2nd and Bass Clar. Memorial

Theatre, Stratford.

Moore, P.—D'Bass, Hallé.

Noble, R.—3rd Horn, L.S.O.

Payne, M.—2nd Trombone B.B.C. Northern

Orch.

Pritchard, J.—Violin, B.B.C. Welsh Orch.

Pritchard, D.—Harp, Jo'burg Orchestra.

Purcell, P.—Prin. Oboe, Carl Rosa Orch.

Relton, W.—3rd Trumpet, Sadler's Wells Orch.

Simmonds, R.—Horn, Carl Rosa Orch.

Scott, R.—Teaching, King's School, Canterbury.

Thorne, A.—Teaching, E. African Academy of

Music, Kenya.

Underwood, J.—Prin. Viola, Sadler's Wells Orch.

Young, R.—Prin. Horn, Sadler's Wells Orch.

DATES OF TERMS FOR 1956

Easter ...	...	January 2 to March 24
Summer ...	...	April 23 to July 14
Christmas ...	...	September 17 to December 8

CONCERTS

THE FIRST ORCHESTRA

THURSDAY, DECEMBER 8

GOD SAVE THE QUEEN

CONCERTO GROSSO for Strings in B minor	...	...	...	...	...	...	Handel
THE RETURN OF LEMMINKAINEN	...	...	...	...	...	...	Sibelius
CONCERTO for Piano and Orchestra	...	...	...	...	...	...	John Ireland
	Eileen Broster	...	...	...	...	...
DEATH AND TRANSFIGURATION	...	...	...	...	...	...	Strauss

Conductor : Richard Austin

Leader of the Orchestra : Gillian Radcliffe (Scholar)

THE SECOND ORCHESTRA

TUESDAY, OCTOBER 25

GOD SAVE THE QUEEN

OVERTURE : Die Meistersinger	...	...	...	...	...	...	Wagner
SYMPHONY No. 8 in B minor (<i>The Unfinished</i>)	...	...	...	...	...	...	Schubert
FANTASIA on a theme by Tallis	...	...	...	...	...	...	Vaughan Williams
ACADEMIC OVERTURE	...	...	...	...	...	...	Brahms

Conductor : Harvey Phillips

Leader of the Orchestra : Judith Henry, A.R.C.M.

TUESDAY, NOVEMBER 29

GOD SAVE THE QUEEN

"SPITFIRE" PRELUDE AND FUGUE	...	...	...	...	...	...	William Walton
CONCERTO for Flute and Strings	...	...	...	...	...	...	Gordon Jacob
	Janet Alexandra, A.R.C.M. (Exhibitioner)	...	...	...	...	...
SYMPHONY No. 3 in E flat major (<i>Eroica</i>)	...	...	...	...	...	...	Beethoven

Conductor : Harvey Phillips

Leader of the Orchestra : John Roberts

CHORAL AND CHAMBER CONCERT

FRIDAY, NOVEMBER 25

MOTET for Double Choir : Come, Jesu, come	...	...	...	...	...	...	Bach
ORGAN SOLO : Fantasia in F minor and major	Mozart
	Geoffrey Parker	

TROIS CHANSONS DE CHARLES D'ORLÉANS	Debussy
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- (a) Dieu ! qu'il la fait bon regarder !
 (b) Quand j'ai ouy le tabourin
 (c) Yver, vous n'estes qu'un villain

SONATA for Clarinet and Piano in E flat major	...	...	...	...	...	...	Brahms
	Robert Gittings, A.R.C.M. (Scholar)	...	...	...	...	...
MAGNIFICAT for Double Choir	...	...	...	...	...	...	Stanford
	Khung Img Seah, A.R.C.M. (Malaya)	...	...	...	...	...

Conductor : Dr. Harold Darke

RECITAL

CARLINA CARR, A.R.C.M. (Canada) (Piano)
 COLIN BRADBURY, A.R.C.M. (Clarinet)
 ROBERT SUTHERLAND, A.R.C.M. (Exhibitioner) (Piano)

WEDNESDAY, SEPTEMBER 21

CHROMATIC FANTASIA AND FUGUE	...	...	...	...	...	...	Bach
FANTASY-SONATA for Clarinet and Piano (<i>in one movement</i>)	...	...	...	...	...	...	John Ireland
PIANO SONATA in C minor, op. 111	...	...	...	...	...	...	Beethoven
HILLDALE WALTZES for Clarinet and Piano	...	...	...	...	...	...	Victor Babin
	Eight Waltz movements on a theme by Hummel	...	...	...	...	...
PIANO SOLOS : (a) Feux follets	...	...	...	...	...	...	Liszt
(b) Triana	...	...	...	...	...	...	Albeniz

CHAMBER CONCERTS

WEDNESDAY, SEPTEMBER 28

SONATA for Piano duet in D major, K.381	...	...	...	...	...	...	Mozart
	Andrew Bohman, A.R.C.M. (Exhibitioner)	...	...	...	...	...
THREE HUNGARIAN MELODIES	...	...	...	...	...	...	transcr. Korbay
(a) Had a horse	...	...	...	...	...	...
(b) Marishka ! Marishka !	...	...	...	...	...	...
(c) Shepherd, see thy horse's foaming mane	...	...	...	...	...	...
	Eric Garrett (Scholar)	...	...	...	...	...
	Accompanist : Colin Crabe	...	...	...	...	...
SONATA No. 5 for Piano (<i>in one movement</i>)	...	...	...	...	...	...	Scriabin
	Khung Img Seah, A.R.C.M. (Malaya)	...	...	...	...	...
TRIO for Clarinet, Violin and Piano	...	...	...	...	...	...	Khachaturian
	Clarinet : Leslie Walklin, A.R.C.M.	...	...	...	...	...
	Violin : Brigid Ranger (Scholar—South Africa)	...	...	...	...	...
	Piano : Jean Anderson, A.R.C.M. (Associated Board Scholar—Jamaica)	...	...	...	...	...

- SONGS : (a) Shepherd's song Elgar
 (b) Desire in spring Gurney
 (c) Dirge in woods Parry
 (d) An aside Ireland
 (e) Fair house of joy Quilter
 Accompanist : Pamela Jennings, A.R.C.M.
 Margaret Veal, A.R.C.M.
- BALLADE for Piano in F minor Chopin
 Peter F. Lutter (Scholar)
- WEDNESDAY, OCTOBER 5
- TOCCATA AND FUGUE in D minor transcribed for Piano Bach-Busoni
 Jean Matthews, A.R.C.M.
- SONATA No. 3 for Flute and Piano in E major Bach
 Judith Fitton, A.R.C.M. (Exhibitioner)
 Babette Botha, A.R.C.M. (Scholar—South Africa)
- 32 VARIATIONS for Piano in C minor Beethoven
 Penelope Spurrell, A.R.C.M. (Scholar)
- SONATA for Cello and Piano Dohnanyi
 Eunice Marino, A.R.C.M. Robert Sutherland, A.R.C.M. (Exhibitioner)
- PIANO SOLOS : (a) Study in E major Chopin
 (b) Scherzo in B minor }
 Sonya Hanke, A.R.C.M. (Exhibitioner—Australia)
- DIVERTIMENTO for Four Clarinets Derek Healey
 Clarinets : James Joseph, A.R.C.M., George MacDonald (Canada)
 Colin Parr (Associated Board Scholar)
 Bass Clarinet : Leslie Walkin, A.R.C.M.
- WEDNESDAY, OCTOBER 12
- SONATA for Violin and Piano in E major Bach
 Norma Jones (Scholar) Jean Matthews, A.R.C.M.
- SONATA for Cello and Piano in E minor Brahms
 Fleur Barry, A.R.C.M. (New Zealand) Joan Beasley, A.R.C.M.
- SUITE for Flute, Violin and Harp Eugene Goossens
 Flute : Janet Alexandra, A.R.C.M. (Exhibitioner)
 Violin : Gillian Radcliffe (Scholar)
 Harp : Naomi Goodman
- PIANO SOLOS : (a) Prelude in D flat major Chopin
 (b) Polonaise in A flat major }
 Mary Remnant, A.R.C.M.
- BAGATELLES for Clarinet and Piano Gerald Finzi
 Colin Parr (Associated Board Scholar) Ronald Reah, A.R.C.M.
- WEDNESDAY, OCTOBER 19
- RHAPSODY for Piano in B minor, Op. 79, No. 1 Brahms
 Jessie Butterworth
- SONGS OF TRAVEL, Part II : (a) I let beauty awake Vaughan Williams
 (b) Youth and love ... }
 (c) In dreams ... }
 (d) The infinite shining heavens }
 Donald Francke, A.R.C.M.
- Accompanist : Janet Kirkland
- DIVERTIMENTO for Flute, Oboe and Clarinet Malcolm Arnold
 Flute : Christopher Hyde-Smith (Scholar)
 Oboe : Douglas Heller
 Clarinet : Colin Courtney, A.R.C.M. (Scholar)
- FOUR SONGS from Frauen-Liebe und Leben Schumann
 (a) Helft mir, ihr Schwestern
 (b) Süßer Freund, du blickest
 (c) An meinem Herzen, an meiner Brust
 (d) Nun hast du mir den ersten Schmerz getan
 Laura Rees-Jones, A.R.C.M. (Associated Board Scholar)
 Accompanist : Donald Elliott (Scholar)
- PIANO SOLOS : (a) Ce qu'a vu le vent d'Ouest Debussy
 (b) Un barque sur l'Océan Ravel
 (c) Toccata Poulenc
 Douglas Paling, A.R.C.M. (Scholar)
 H. Diack Johnstone, A.R.C.M. (Canada)
- WEDNESDAY, OCTOBER 26
- PARTITA for Two Pianos Howard Ferguson
 H. Barrie Cabena, A.R.C.M. (Australia) Harry D. Johnstone, A.R.C.M. (Canada)
- PIANO SOLOS : (a) Barcarolle Chopin
 (b) Prelude in F sharp minor ... }
 (c) Prelude in B flat major ... }
 (d) Prelude in B flat minor ... }
 Trevor Barnard, A.R.C.M. (Scholar)
- STRING QUARTET in C minor, Op. 51, No. 1 Brahms
 Violins : Brigid Ranger (Scholar—South Africa), Julie Brett (Scholar)
 Viola : Brian Masters
 Cello : Jennifer Ward-Clarke, A.R.C.M.
- PIANO SOLOS : (a) Sonnetto 104 del Petrarca Liszt
 (b) Canzonetta del Salvatore Rosa ... }
 (c) Etude in D flat major ... }
 Hilary Needham, A.R.C.M. (Exhibitioner)
- WEDNESDAY, NOVEMBER 2
- VIOLIN SOLOS : (a) Nigun Bloch
 (b) Præliudium and Allegro Kreisler
 Mary Cadogan, A.R.C.M.
 Accompanist : Robert Sutherland, A.R.C.M.

SONGS : (a) Autumn evening ... }
 (b) The fuchsia tree ... }
 (c) The song of the blackbird ... }
 (d) Last year's rose ... }
 (e) Fair house of joy ... } ... Quilter

Jeanette Hill (Scholar)

Accompanist : Janet Kirkland

STRING QUARTET in G major, Op. 64, No. 4 ... Haydn

Violins : Barry Wilde (Associated Board Scholar)

Mary Cadogan, A.R.C.M.

Viola : Carlo Martelli, A.R.C.M. (Scholar)

Cello : Eunice Marino, A.R.C.M.

PIANO SOLOS : (a) Intermezzo in E minor ... Brahms

(b) Waldesrauchen ... Liszt

Eileen Broster

"MADAME NOY" ... Arthur Bliss

Soprano : Sylvia Hunter

Flute : Janet Alexandra, A.R.C.M. (Exhibitioner)

Clarinet : James Joseph, A.R.C.M.

Bassoon : Geoffrey Walker

Harp : Naomi Goodman

Viola : John Marshall, A.R.C.M.

Bass : Lawrence Bradshaw (Exhibitioner)

WEDNESDAY, NOVEMBER 9

SERENADE for Flute, Violin and Viola, Op. 25 ... Beethoven

Flute : Christopher Hyde-Smith (Scholar)

Violin : Gillian Radcliffe (Scholar)

Viola : Brian Masters

RHAPSODY for Clarinet and Piano ... Debussy

Alison Marshall, A.R.C.M.

Accompanist : Sally Seddon, A.R.C.M. (Scholar)

SONATA for Cello and Piano in C major, Op. 102, No. 1 ... Beethoven

Jennifer Ward Clarke, A.R.C.M.

Daryl Irvine, A.R.C.M. (Associated Board Scholar—Canada)

SONGS : (a) There ... }
 (b) Whether I live ... }
 (c) The maiden ... }
 (d) Armida's garden ... }
 (e) My heart is like a singing bird ... } ... Parry

Laura Murray, A.R.C.M. (Exhibitioner—Jamaica)

Accompanist : Robert Sutherland, A.R.C.M.

BAGATELLES for Piano ... Howard Ferguson

Jean Anderson (Associated Board Scholar—Jamaica)

WEDNESDAY, NOVEMBER 16

STRING QUARTET in D major, K.575 ... Mozart

Violins : Gillian Radcliffe (Scholar), Patricia Marshall, A.R.C.M. (Scholar)

Viola : Carlo Martelli, A.R.C.M. (Scholar)

Cello : Fleur Burry, A.R.C.M. (New Zealand)

SONGS : (a) Daphne ... William Walton

(b) Last night ... Hugo Anson

(c) Full moon ... Constant Lambert

(d) The long-departed lover ... Martin Shaw

(e) The little waves of Brelney ...

Valerie Tams, A.R.C.M.

Accompanist : Margaret Veal, A.R.C.M.

SONATA for Clarinet and Piano, Op. 107 ... Reger

George Macdonald, A.R.C.M. (Canada)

Lim Pee Yin, A.R.C.M. (Exhibitioner—Sumatra)

SIX PIANO PIECES : (a) Foxglove ...

(b) The mother at her dead child's cradle ...

(c) Beware bear ! ...

(d) Thor the hammerer ...

(e) The shepherd boy's lonely vigil ...

(f) The ballad of revolt ...

Andrew Bohman, A.R.C.M. (Exhibitioner)

WEDNESDAY, NOVEMBER 23

FANTASIA AND FUGUE for Piano in A minor ... Bach

Margaret Gibbs, A.R.C.M. (Exhibitioner)

THREE CONCERT PIECES for Oboe and Piano ... Franz Reizenstein

Douglas Heffer Alison Marshall, A.R.C.M.

"PSYCHÉ" ... De Falla

Mezzo-Soprano : Laura Rees Jones, A.R.C.M. (Associated Board Scholar)

Flute : Janet Alexandra, A.R.C.M. (Exhibitioner)

Harp : Naomi Goodman, A.R.C.M.

Violin : Anne Ashenurst, A.R.C.M.

Viola : John Marshall, A.R.C.M.

Cello : Sally Walker, A.R.C.M.

TRIO for Clarinet, Viola and Piano, K.498 ... Mozart

Clarinet : Rachel Herbert (Exhibitioner)

Viola : Carlo Martelli, A.R.C.M. (Scholar)

Piano : Patricia Kendall Taylor

SONATA for Flute and Piano ... Walter Piston

Gerald Humel (United States) John Wilks (Scholar)

"IMAGES," 2nd series, for Piano : (a) Cloches à travers les feuilles ...

(b) Et la lune descend sur le temple qui fut ... Debussy

(c) Poissons d'or ...

Penelope Spurrell, A.R.C.M. (Scholar)

WEDNESDAY, NOVEMBER 30

SONATA for Violin and Piano in D major, Op. 12, No. 1	...	...	...	Beethoven
Basil Smart	James Eastham, A.R.C.M.			
RHAPSODY for Piano	...	...	...	John Ireland
...	Kathryn Schramm, A.R.C.M. (Australia)			
QUINTET for Clarinet and Strings	...	...	...	Mozart
Clarinet :	Leslie Cawdrey			
Violins :	Clive Thomas, Judith Henry, A.R.C.M.			
Viola :	Carlo Martelli, A.R.C.M. (Scholar)			
Cello :	Sally Walker, A.R.C.M.			
SIX RUMANIAN FOLK DANCES for Piano	...	...	...	Bartók
Jeanette Taylor, A.R.C.M. (New Zealand)				

WEDNESDAY, DECEMBER 7

QUINTET for Piano and Strings	...	...	...	Brahms
Piano :	Carlina Carr, A.R.C.M. (Canada)			
Violins :	Brigid Ranger (Scholar—South Africa), Julie Brett (Scholar)			
Viola :	Brian Masters			
Cello :	Jennifer Ward Clarke, A.R.C.M.			
KINDERTOTENLIEDER :	(a) Nun will die Sonn' so hell aufgeh'n	...	...	Mahler
	(b) Nun seh' ich wohl, warum so dunkle Flammen	...	...
	(c) Wenn dein Mutterlein	...	...
	(d) Oft denk' ich, sie sind nur ausgegangen	...	...
	(e) In diesem Wetter	...	...
Laura Rees Jones, A.R.C.M. (Associated Board Scholar)				
Accompanist :	Gordon Stewart			
RHAPSODY for Piano in C major	...	...	...	Dohnanyi
Wendy Wilson, A.R.C.M.				

JUNIOR EXHIBITIONERS' INFORMAL CONCERT

SATURDAY, DECEMBER 10

PIANOFORTE SOLO : To the Moon	...	...	...	F. Surinthead
Anthony Hose (R. Pascoe)				
PIANOFORTE SOLO : Ariel	...	...	...	E. Thiman
Freda Jackson (L. Ashcroft)				
VIOLA SOLO : Adagio and Allegro Moderato from Sonata in C minor	...	...	...	W. Flackton
Ian White (B. Mundlak)				
PIANOFORTE SOLO : Presto in C minor	...	...	...	C. P. E. Bach
Patricia Humphreys (B. Rohan)				
PIANOFORTE SOLO : Prelude in C sharp minor for left hand only	...	...	...	Scriabin
Pamela Vinall (H. Platts)				
THE ORCHESTRA : First movement and Minuet from Symphony in G minor	...	...	...	Haydn
Conductor : Stephen Dodgson				
PIANOFORTE SOLO : Study in A minor	...	...	...	Chopin
Molly Kelly (B. Boissard)				
CELLO SOLO : Sonata	...	...	...	Marcello
Howard Gough (M. Sloane)				
PIANOFORTE SOLO : Chaconne	...	...	...	Handel
Jean Phillips (M. Aldridge)				
THE CHOIR : (a) Fain would I exchange that note	...	...	...	E. Thiman
(b) Holly Song	...	...	...	H. Howells
Conductor : M. Humby				

NEW ENTRIES—EASTER TERM, 1956

Barnes, Charles R. (Skegness)	Duro, Stephen (Nottingham)	Lloyd, Gwilym (Denbigh)
Campbell-Taylor, Sarah J.	Ferguson, John (Stockton)	Lucantoni, Ines (Bournemouth)
(Bury St. Edmunds)	Ferris, Derek P. (Dover)	Schwarzenberg, Colienne (Berlin)
Chapman, G. Michael (Cobham)	Gestsson, Kristinn (Iceland)	Searle, Audrey (C. Province, S.A.)
Cheung, Mun-Chit (Singapore)	Griffiths, Enid (Ferndale)	Silverman, D. Julian (London)
Chiu, Yee-Ha (Hong Kong)	Hole, Anthea (Guildford)	Tan, Joo T (Malaya)
Dacomb, Helen A. (S. Rhodesia)	Kumeroa, Joseph	Walker, Derek A. (London)
	(Wanganui, N.Z.)	

RE-ENTRIES

Hewlings, Kenneth (Tenby)
Hunt, Timothy (Somerton)

A FURTHER REMINDER

There is still time for the Editor to receive any suitable contributions to next term's Union Jubilee issue. If readers, especially the older ones, can recall incidents in any way connected with the Union, or wish to make any suggestions at all regarding this particular number, please will they do so as soon as possible.

Present students are invited to play a more active part in moulding the Magazine to their liking. The Editor is in the building three days of the week and perfectly accessible; there is therefore no excuse at all for the fact that student work is practically non-existent in these pages—it just is not submitted. Will you help put this right?

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, and an Annual General Meeting in the Autumn Term.

The Subscription for present pupils of the College is 8s. 6d. per annum. All past pupils and others pay 10s. 6d. per annum, except Members residing outside the British Isles, who will pay 7s. 6d. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund is available for the benefit of Union Members only.

THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

"The letter killeth, but the Spirit giveth life."

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PROVISIONAL CONCERT FIXTURES

EASTER TERM, 1956

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any concert *even without notice*.

First Week

WEDNESDAY, JAN. 4, at 5.30
Recital

Second Week

WEDNESDAY, JAN. 11, at 5.30
Chamber Concert

Third Week

WEDNESDAY, JAN. 18, at 5.30
Chamber Concert

Fourth Week

WEDNESDAY, JAN. 25, at 5.30
Chamber Concert

Fifth Week

TUESDAY, JAN. 31, at 5.30
Second Orchestra

WEDNESDAY, FEB. 1, at 5.30
Chamber Concert

Sixth Week

WEDNESDAY, FEB. 8, at 5.30
Chamber Concert

THURSDAY, FEB. 9, at 5.30
First Orchestra

Seventh Week

WEDNESDAY, FEB. 15, at 5.30
Chamber Concert

Eighth Week

WEDNESDAY, FEB. 22, at 5.30
Chamber Concert

Ninth Week

WEDNESDAY, FEB. 29, at 5.30
Chamber Concert

FRIDAY, MARCH 2, at 5.30
Operetta

Tenth Week

WEDNESDAY, MARCH 7, at 5.30
Chamber Concert

FRIDAY, MARCH 9, at 5.30
Operetta

Eleventh Week

TUESDAY, MARCH 13, at 5.30
Second Orchestra

WEDNESDAY, MARCH 14, at 5.30
Chamber Concert

FRIDAY, MARCH 16, at 5.30
Choral Concert

Twelfth Week

WEDNESDAY, MARCH 21, at 5.30
Chamber Concert

THURSDAY, MARCH 22, at 5.30
First Orchestra

Admission is free to all performances

H. V. ANSON, *Registrar*.

F. J. MILNER, KENSINGTON GORE, S.W. 7